

ANOTHER EARTH

I. BASIC COURSE INFORMATION

Course Title: Another Earth
Course No.: Fall 2019 PIC391-01 Course Section: 01
School: Department: PIC Program:
Days: Monday Time: 1pm-3:50pm Place of class meetings: Engineering Room 111
Credit hours: 3
Course Coordinator or Chairperson (where applicable): Amir Parsa
Prerequisite courses/skills/other restrictions:

II. INSTRUCTOR CONTACT INFORMATION

Name: Virginia Wagner Academic Title: Visiting Instructor
Office Location: Foundations Dept. 406 Main Building
Contact Information:
Office hours: By appointment
Phone no(s): Appropriate times to call:
Email address: vwagner2@pratt.edu Class listserv:
Special Instructions:

III. COURSE DESCRIPTION

PRATT INTEGRATIVE COURSES

The Pratt Integrative Courses are designed as interdisciplinary explorations of a wide range of possible content, putting into practice multiple ways of thinking and ways of making. The courses will employ and integrate skills students have acquired in both studio and general education classes, recombining them in novel and unexpected ways that test, challenge, and expand the student's creative capacities.

These interdisciplinary courses allow students to explore themes and topics outside their majors, to delve deeply into areas of research that cross disciplinary boundaries, and to work with students in other departments on creative/critical and collaborative projects. They are taken by students during the period of their career when they have completed their Foundation courses and their general education core work, and are delving more deeply into the specialized training of their major disciplines and the post-core courses in liberal arts.

The overall objective of these courses is to provide a unifying moment in the educational experience of Pratt undergraduates and opportunities for them to work on integrative assignments and a culminating project.

CLASS DESCRIPTION

Another Earth will explore the design of imaginary or constructed worlds. We will study examples of worlds built in literature and visual art and our creative work will span and combine these mediums. The class will be composed of readings, screenings, discussions, studio work, and writing workshops. The primary focus for each student will be creating written and visual art to flesh out a world of their own design.

We will analyze novels, short stories, graphic novels, visual art, and comics that are set in fully fictional worlds or worlds just slightly divergent from our own. A diverse selection of authors will be considered, whose work ranges from canonical literature and high art to genre fiction, illustration, and fan-fiction. We will examine the texts critically through cultural, historical and social lenses, considering the era in which they were made, the perspective of the artist, and the type of world they propose.

As artists, every time we tell a story we are composing a model of a world with a point of view and sense of place. Each work of art is the product of someone's imagination, existing differently on paper than in physical space and subject to the decisions of the creator. In this class, we will learn how to combine the strengths of a variety of media to create a substantial sense of place. The goal is to transport our readers and viewers to imaginary places that reflect our real world in ways that both help us understand and escape from it.

Pratt Integrative Course GOALS

- To build integrative capacities
- To prepare students to solve unscripted and complex problems both in teams and individually
- To engage students in practices of making, thinking and doing that integrate multiple disciplinary knowledges and skills in ways that enhance collaborative work and self-knowledge
- To instill a sense of agency in production of knowledge and creative work
- To provide a platform for reflection and self-definition that spans majors and academic coursework

Specific Course Goals

- To create substantial fictional worlds that transport the reader/viewer and set the stage for narrative
- To understand the communicative range of different media (visual, written, spoken) and be able to harness them appropriately and powerfully in world building

Pratt Integrative Course outcomes:

- 1) Students will be able to connect relevant experiences gained outside the classroom and academic knowledge.
- 2) Students will be able to make connections across disciplines and perspectives.
- 3) Students will be able to adapt and apply skills, abilities, theories and methodologies gained in one situation to new contexts and situations.
- 4) Students will be able to integrate modes of communication in ways that enhance meaning, making clear the interdependence of language—both visual and verbal—form, thought and expression.
- 5) Students will be able to self-assess, track learning process, and demonstrate a developing sense of self as learner, building on prior experiences to respond to new and challenging contexts.

Specific Course Outcomes

- 6) Students will become conscious of the constructed nature of story worlds and recognize that their makeup is not only aesthetic but social and political in the ways that they reflect our world and offer new solutions.
- 7) Students will learn how to create visual art and writing from specific points of view. Students become aware of the lens through which they are making, whether it's the lens of a fictional character or themselves, its limitations, prejudices, unique history, and strengths.

COURSE CALENDAR (A living document subject to change.)

WEEK 1 AUG 26 Down the Rabbit Hole: Introduction

THEMES

- Introduction to course
- Classifications (benefits of each and creating hybrids): Literary vs Genre Fiction, Canonical vs Fan Fiction, High Art vs Outsider Art
- History of world building with examples of its most influential, longest lasting worlds
- Applications of world building to other art forms and disciplines
- Discuss student's memories of worlds that have influenced them

READING

Alan Moore, V For Vendetta (First section)

HOMEWORK: ASSIGNMENT #1

Fan Fiction: Write a piece of fan fiction based on a favorite work. (See description below)

WEEK 2 SEPT 9 Three Worlds Diverged in a Yellow Wood: Choosing a World

THEMES

- Utopia vs Dystopia – The lessons and pitfalls of each, how they reflect the fears and hopes of the culture in which they were written
- Apocalyptic Visions – Why are they so popular now?
- How built worlds reflect/distort/comment on our own
- Exposition – How to begin sharing information about your world

READING

Italo Calvino, Invisible Cities (First section)

CLASSWORK/HOMEWORK

Brainstorm and free-write about each of the following prompts. You will choose one of these to base your world and the rest of the assignments on.

1. Change one thing in history and extrapolate an alternate history from it.
2. Take one trend from the present and extrapolate a future from it.
3. Introduce one small or large new element to earth that wasn't there (Popular examples: magic, aliens, memory erasure, super powers, prophesy, great natural disaster, portals, time travel, immortality, ghosts, talking animals/objects)

WEEK 3 SEPT 16 Stranger in a Strange Land: Discovering Your World

THEMES

- Point of View – Native vs. Tourist vs. Conqueror
- The politics of voice – Who has the right to tell whose story?
- What types of voices have been most prominent in our culture?
- How have minority voices gotten their stories out?

- Afrofuturism
- Discovery as creative process as well as subject matter

READING

HP Lovecraft, The Call of Cthulhu

HOMEWORK: ASSIGNMENT #2 Part I

Describe a place in your world from the point of view of a traveler who is visiting for the first time. Describe the same place again from the viewpoint of a local.

WEEK 4 SEPT 23 Pandora's Container: Presenting Your World

THEMES

- Trip to Pratt library's art book collection
- Lecture on different types of story containers (Ex.> books, museum shows, film, performance)
- Framing devices
- The advantages of different media (written, visual, audio) and how each communicates
- Worldview vs Storyview (What does the writer know about the world vs what do the characters believe about the world?)
- Questions about your container:
 - Who compiled this content? What was their aim in compiling it?
 - What audience was supposed to read/view your container?
 - Who will actually be reading/viewing your container?

READING

The Arrival, Shaun Tan

CLASSWORK

Begin design of container. Is the container an artifact? Is it a collection from our time? Consider creative formatting options including books, wall installations, museum displays, time capsules, etc. This will become your final project. All the work you make from this point on will be formatted to be included in your container.

HOMEWORK: ASSIGNMENT #2 Part II

Make an image of the place you described in your writing using mixed media. (See description below)

WEEK 5 SEPT 30 God as Watchmaker: Building Systems

THEMES

- Creating internal logic for your world
- Coherency and consistency without sacrificing complexity and surprise
- Examine examples of invented systems in existing narratives (magic, modes of communication, modes of transportation, monetary systems, advanced technology, etc.)
- Visual artists who make schematic or semi-schematic drawings of invented systems

READINGS

Emil Ferris, My Favorite Thing is Monsters (First section)

HOMEWORK: ASSIGNMENT #3

Develop a system integral and unique to your world and make a schematic drawing of that system that involves visual and written elements. (See description below)

WEEK 6 OCT 7 Gods and Monsters: Character Development

THEMES

- How does place affect the characters in your world in terms of behavior, obstacles, passions, goals?
- How does the environment affect social norms and cultural traditions?
- Lecture on Gods and Monsters in visual art with an emphasis on how they were shaped by their environment (i.e. Natalie Frank's Grimm Fairy Tales and Dana Schutz's Frank at the End of the World)

READING

Saga, Brian K Vaughan and Fiona Staples, Volume 1

PODCAST:

I Build a World with Fantasy Master N. K. Jemisin, The Ezra Klein Show

HOMEWORK: ASSIGNMENT #4

Have one of the characters in your world draw a portrait of another character in your world. (See description below)

WEEK 7 OCT 14 Here Be Dragons: Map Making

THEMES

- Cartography
- Famous examples of maps in literature
- How does the landscape affect the history of a place and the development of the people who live there?
- Simon Schama, Landscape and Memory
- Visual artists who use maps (Joyce Kozloff, Matthew Richie, Paul Noble)

READING

We Can Save Us All, Adam Nemett (Excerpt)

HOMEWORK: ASSIGNMENT #5

Create a map of a part or the whole of your world. (See description below)

WEEK 8 OCT 21 What Does Everyone Know: Myths & Beliefs

THEMES

- Lecture about the benefits and danger of shared mythologies (Wisdom passed down through the ages, connection to mystery, personal evolution: the Hero's Journey, connection to ancient traditions, xenophobia, stereotypes)
- Establishing a set of cultural norms for your world
- Developing multicultural societies with a variety of beliefs and several different operational realities
- Avoiding stereotyped, simplistic, or homogenous groups
- Strengths and challenges of audio stories

GUEST LECTURE: Adam Nemett

READING/LISTENING

War of the Worlds, H. G. Wells and Orson Welles' audio adaptation

HOMEWORK: ASSIGNMENT # 6

Oral Histories – record a folk tale, myth, religious story, etc. from your world. (See description below)

WEEK 9 OCT 28 The Hero's Journey: Plot & Structure

THEMES

- Joseph Campbell's monomyth and Hero's Journey
- Traditional vs experimental plot structures
- Carrying a story across different media – integration, continuity, dynamism

READING

The Bloody Chamber, Angela Carter

CLASSWORK

- Mockup of final container and plan for story structure

HOMEWORK: ASSIGNMENT # 7

Find a current news story and adapt it to fit your world. (See description below)

WEEK 10 NOV 4 Real World Problems: Political Content

THEMES

- How political tensions and cultural anxieties of the time can be imbedded in speculative texts
- How the author's prejudices or prejudices of the time can become part of the worldview
- How stories have been co-opted to make statements or rally against political agendas well after their own time

READING

Karen Russell, St Lucy's Home for Girls Raised by Wolves

HOMEWORK: ASSIGNMENT #8

Work on main text (See description below.)

WEEK 11 NOV 11 Jabberwocky: Language

THEMES

- Language as world building tool
- Dialect, slang, technical terms, names

READINGS

Anthony Burgess, A Clockwork Orange (Excerpt)

Sandra Newman, The Country of Ice Cream Star (Excerpt)

CLASSWORK

Create glossary of special terms (slang, technical, names, etc.)

HOMEWORK: ASSIGNMENT #8 Cont.

Work on main text (See description below.)

WEEK 12 NOV 18 Superpower: Personal Skill Set

THEMES

- How to make something personal and draw on life experiences
- Authenticity in fiction
- Emotional truth vs. facts

READING

Tim O'Brien, The Things They Carried: How to Tell A War Story

HOMEWORK: ASSIGNMENT #9

Make a piece for your container that incorporates your unique skill set. (See description below)

WEEK 13 NOV 25 Fandom: The Expanded Universe

THEMES

- History of fanfiction and conventions
- Gender in fandom and obstacles for female and minority voices
- Adaptations, sequels /prequels, cos-play, fashion, pop obsessions

HOMEWORK: ASSIGNMENT #10

Make a piece from the world of your classmate. (See description below)

WEEK 14 DEC 2 To Infinity and Beyond: Influence of Imaginary Worlds

THEMES

- How have past worlds influenced science and culture?
 - Looking at Star Trek and technology design
 - Ideas about Big Brother, Doublespeak, Guy Fawkes, Star Wars' Empire and the Force
- Applications of world building to other disciplines

HOMEWORK

Finalize components and assemble container

WEEK 15 DEC 16 The NeverEnding Story: Final Presentations

Digital archiving
Final Presentations
Group discussion
Self-evaluations

IV. COURSE REQUIREMENTS

Art materials will be largely student-determined and will vary from person to person. A variety of collage and drawing materials is recommended. A sketchbook/notebook, pencil, and eraser are mandatory for every class. I will link to most texts or share PDFs with you on LMS. You are required to purchase/check out: Shaun Tan's *The Arrival* (2007)*.

1. Calvino, Italo, *Invisible Cities*. Italy: Giulio Einaudi Editore, 1972.
2. Carter, Angela, *The Bloody Chamber*. United Kingdom: Gollancz, 1979.
3. Ferris, Emil, *My Favorite Thing is Monsters*. Seattle: Fantographics, 2017.
4. Lovecraft, H. P., *The Call of Cthulhu*, Chicago: Weird Tales, 1928.
5. Moore, Alan, *V for Vendetta*. New York: DC Comics, 2005.
6. Nemett, Adam, *We Can Save Us All*. Los Angeles: The Unnamed Press, 2018.
7. O'Brien, Tim. *The Things They Carried*. New York, NY: Houghton Mifflin, 1990.
8. Russell, Karen, *St. Lucy's Home for Girls Raised by Wolves*, New York: Vintage, 2007.
9. Tan, Shaun, *The Arrival*, New York : Arthur A. Levine Books, 2007. *

10. Vaughan, Brian K. and Fiona Staples, *Saga: Volume 1*. Portland: Image Comics, 2012.
11. Wells, H.G., *War of the Worlds*, United Kingdom: William Heinemann, 1898.

RECOMMENDED FURTHER READING:

1. Atwood, Margaret, *The Handmaid's Tale*. Toronto : McClelland and Stewart, 1985.
2. Bradbury, Ray, 1920-2012. *The Martian Chronicles*. Garden City, N.Y. : Doubleday, 1958.
3. Borges, Jorge Luis, *On Exactitude in Science & Garden of Forking Paths*, 1946.
4. Burgess, Anthony. *A Clockwork Orange*. United Kingdom: William Heinemann, 1962.
5. Chiang, Ted, *Stories of Your Life and Others*. New York: Tor Books, 2002.
6. J.R.R. Tolkien. *The Lord of the Rings*. United Kingdom: George Allen & Unwin, 1954-1974.
7. Le Guin, Ursula, *The Wizard of Earthsea*. Berkeley: Parnassus Press, 1968.
8. Love, Jeremy, *Bayou: Volume 1*. New York: DC Comics, 2009.
9. Newman, Sarah, *The Country of Icecream Star*. New York: Harper Collins, 2015.
10. Octavia Butler. *The Parable of the Sower*. New York: Hachette Book Group, 1993.
11. Saunders, George, *The Tenth of December: Escape from Spiderhead*, New York: Random House, 2013.
12. Schama, Simon. *Landscape and Memory*. London: HarperCollins Publishers, 1995.
13. Vonnegut, Kurt, *Welcome To the Monkey House*. New York: Delacorte Press, 1968.

MAJOR ASSIGNMENTS

1. Write a piece of fan fiction. Focus on a minor character from a story that you love that is set in an imaginary or alternate world and describe that character exploring a part of their surroundings that was not detailed in the original piece. Prompt: your character is either looking for something, hiding from someone, or rediscovering something about their past. (Approx. 1 page)
- 2a. Describe a place in your world from the point of view of a traveler who is visiting for the first time. (Approx. 250 words) Describe the same place from the viewpoint of a local. Consider different points of interest and attention for each. (Approx. 250 words)
- 2b. Make an image of a place in your world using mixed media collage. Use color, form and texture to convey the nature of this place (Ex.> level of industry, peacefulness, climate, health of the land, wealth of the community, etc).
3. Develop a system integral and unique to your world and make a schematic drawing of that system that involves visual and written elements. Some common systems in speculative literature to consider include magic, modes of communication, modes of transportation, monetary systems, and advanced technology.

4. Have one of the characters in your world draw a portrait of another character in your world. Optional, have them write a short caption about that person/god/monster. From now on, consider that everything you make will become a part of the container and should be framed in that way. Emphasis should be placed on having a clear point of view and lens through which you are making this portrait. You will need to consider the relationship between the subject and the portrait drawer as well as how the piece came to be included in your container.

5. Create a map of a part or the whole of your world. Considerations: Who is making the map? What was its original purpose? What materials are used? Why was it included in your container?

6. Oral Histories – record a folk tale, myth, religious story, etc. from your world. You can take on the voice of a character, interview someone, or record the sounds from a scene in your world. There must be some dialogue or voices included. Consider voice, pacing, ambient noises. Optional: include music. Consider how it will be incorporated into your container.

7. Find a current news story and adapt it to fit your world. Address a political or social issue that is important to you. Use this opportunity to reflect on an aspect of the larger political context of your world. As you focus in on one specific incidence of news, include some context as to the history of that issue. Keep in mind the framing necessary to make it a substantive addition to your container.

8. You will have two weeks to write the main text for your world. (750-1000 words) The form and layout of your piece will vary wildly depending on your content and how it fits into your container. Consider this text the meat/heart of your container so that if the reader looked at only this, they would still get a good sense of your world, your main character, and something happening. This is your chance to give us a longer look at your main storyline, which should give insight into the nature of your world and center around dynamic characters with something at stake. There should be some sort of change or transformation that happens within this short story.

9. Make a piece for your container that incorporates your unique skill set. For example, if you are a fashion major, you could draw traditional clothing from a region or the latest fashion trends. If you have a background in advertising you could develop a campaign for a product in your world. The subject matter and materials for this piece are up to you. At this point in the semester, consider how the container is reading as a whole and what major gaps need to be filled. Review the material you've made so far and assess what areas are most fully realized and which areas need to be added to. This element should help guide the reader and allow them to tie together the various snapshots of the world that you've compiled.

10. Make a piece for your partner's world. Interview them to see what subject matter they are most in need of. Consider your background as an artist/designer (different skill set, voice, etc.) and what you could add to their container. Sketch and present multiple options. As this work will be included in the container of your partner, it has to be approved by them and you may have to do several drafts.

11. Discussion Leader. Twice in the semester you will lead the discussion around one of our texts with one or two of your peers. Read the text carefully. Draft questions, pull quotes, and tie the reading to the themes discussed in class. Lead substantive, inclusive conversation during class-time.

ASSESSMENT AND GRADING:

Students will be evaluated based on the extent to which they have achieved the course's learning outcomes. Assignments will drop ½ letter grade each day that they are late. If you make a serious revision of an assignment after it has been turned in and has received feedback, the grade may be raised by a half or whole letter grade. All assignments that are included in the final project must be revised for that format.

EVALUATION CRITERIA FOR VISUAL PROJECTS

- How the piece reflects the particular problem that has been assigned
- The piece as a whole: how the elements of the piece inter-relate to develop a composition
- Quality of the technical execution
- Creativity in problem solving
- Appropriate choice of mediums to best communicate subject matter
- Challenge piece presents to the student

EVALUATION CRITERIA FOR WRITTEN WORK

- How the piece reflects the particular problem that has been assigned
- Clear use of voice and point of view
- Creative interpretation of prompt
- Effective and clear writing, including correct grammar, precise word choice, varied sentence patterns, etc.

EVALUATION CRITERIA FOR FINAL CONTAINER

- Effectively brings together all written and visual elements
- Varied use of framing
- Attention to detail in making
- Appropriate materials chosen and integrated with each other
- Creative presentation

In accordance with Pratt Institute's Attendance Policy, the attendance policy for this class is as follows:

Absences: It is mandatory to attend all classes.

Unexcused Absences: More than two unexcused absences will result in reduction of the grade by one whole grade. More than three unexcused absences are grounds for failure.

Excused absences: If you have an emergency or extenuating circumstance that requires you to miss class, please let me know the week beforehand or email me before class so that we can make a plan for you to complete the work. I may require a doctor's note or note from another faculty member depending on the situation. More than three excused absences will result in a reduction of the grade by one whole grade. More than four excused absences are grounds for failure.

Lateness: Lateness will factor into your grade. 3 late arrivals will be treated as an unexcused absence.

Reading: Reading is mandatory. Although I will not test you on it directly, you will be asked to engage in discussion by me and by your peers. If you have not read, it will count as a late arrival. Three instances will count as an unexcused absence.

GRADING

- The 11 assignments (listed above) will account for 75% your grade. You may revise work before the final to increase your grade on these assignments. Late work will be marked down.
- Attendance, preparation, reading, and participation will be 10% of your grade. This includes willingness to engage in group work and class discussions, creative input, receptiveness to feedback, and attempting to work outside of your comfort zone.
- Your final container and revised main text will together account for 15% of your grade.

A = sustained level of superior performance demonstrated in all areas of Course Requirements

B = consistent level of performance that is above average in a majority of the Course Requirements

C = performance that is generally average and Course Requirements are achieved

D = below average performance and achievement of the Course Requirements

F = accomplishment of the Course Requirements is not sufficient to receive a passing grade

V. POLICIES

PRATT INSTITUTE-WIDE INFORMATION

Academic Integrity Policy

At Pratt, students, faculty, and staff do creative and original work. This is one of our community values. For Pratt to be a space where everyone can freely create, our community must adhere to the highest standards of academic integrity.

Academic integrity at Pratt means using your own and original ideas in creating academic work. It also means that if you use the ideas or influence of others in your work, you must acknowledge them.

At Pratt

- We do our own work,
- We are creative, and
- We give credit where it is due.

Based on our value of academic integrity, Pratt has an Academic Integrity Standing Committee (AISC) that is charged with educating faculty, staff, and students about academic integrity practices. Whenever possible, we strive to resolve alleged infractions at the most local level possible, such as between student and professor, or within a department or school. When necessary, members of this committee will form an Academic Integrity Hearing Board. Such boards may hear cases regarding cheating, plagiarism, and other infractions described below; these infractions can be grounds for citation, sanction, or dismissal.

Academic Integrity Code

When students submit any work for academic credit, they make an implicit claim that the work is wholly their own, completed without the assistance of any unauthorized person. These works include, but are not limited to exams, quizzes, presentations, papers, projects, studio work, and other assignments and assessments. In addition, no student shall prevent another student from making their work. Students may study, collaborate and work together on assignments at the discretion of the instructor.

Examples of infractions include but are not limited to:

- 1) Plagiarism, defined as using the exact language or a close paraphrase of someone else's ideas without citation.
- 2) Violations of fair use, including the unauthorized and uncited use of another's artworks, images, designs, etc.
- 3) The supplying or receiving of completed work including papers, projects, outlines, artworks, designs, prototypes, models, or research for submission by any person other than the author.
- 4) The unauthorized submission of the same or essentially the same piece of work for credit in two different classes.
- 5) The unauthorized supplying or receiving of information about the form or content of an examination.
- 6) The supplying or receiving of partial or complete answers, or suggestions for answers; or the supplying or receiving of assistance in interpretation of questions on any examination from any source not explicitly authorized. (This includes copying or reading of another student's work or consultation of notes or other sources during an examination.)

For academic support, students are encouraged to seek assistance from the Writing and Tutorial Center, Pratt Libraries, or consult with an academic advisor about other support resources. Refer to the Pratt website for information on [Academic Integrity Code Adjudication Procedures](#).

Attendance Policy

General Pratt Attendance Policy

Pratt Institute understands that students' engagement in their program of study is central to their success. While no attendance policy can assure that, regular class attendance is key to this engagement and signals the commitment Pratt students make to participate fully in their education.

Faculty are responsible for including a reasonable attendance policy on the syllabus for each course they teach, consistent with department-specific guidelines, if applicable, and with Institute policy regarding reasonable accommodation of students with documented disabilities. Students are responsible for knowing the attendance policy in each of their classes; for understanding whether a class absence has been excused or not; for obtaining material covered during an absence (note: instructors may request that a student obtain the material from peers); and for determining, in consultation with the instructor and ahead of time if possible, whether make-up work will be permitted. Consistent attendance is essential for the completion of any course or program. Attending class does not earn students any specific portion of their grade, but is the pre-condition for passing the course, while missing class may seriously harm a student's grade. Grades may be lowered a letter grade for each unexcused absence, at the discretion of the instructor. Even as few as three unexcused absences in some courses (especially those that meet only once per week) may result in an automatic "F" for the course. (Note: Students shall not be penalized for class absences prior to adding a course at the beginning of a semester, though faculty may expect students to make up any missed assignments.)

Pratt Institute respects students' requirements to observe days of cultural significance, including religious holy days, and recognizes that some students might need to miss class to do so. In this, or other similar, circumstance, students are responsible for consulting with faculty ahead of time about how and when they can make up work they will miss.

Faculty are encouraged to give consideration to students who have documentation from the Office of Health and Counseling. Reasonable accommodations for students with disabilities will continue to be provided, as appropriate.

Refer to the Pratt website for information on [Attendance](#).

Students with Disabilities

The instructor will make every effort to accommodate students with both visible and invisible disabilities. While it is advisable that students with disabilities speak to the instructor at the start of the semester if they feel this condition might make it difficult to partake in aspects of the course, students should feel free to discuss issues pertaining to disabilities with the instructor at any time. Depending on the nature of the disability, and the extent to which it may require deviations from standard course policy, documentation of a specific condition may be required, in compliance with conditions established by the campus Learning Access Center, and in compliance with the Americans with Disabilities Act. Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Elisabeth Sullivan, Director of the Learning Access Center, 718-636-3711.

Religious Policies

In line with Pratt's Attendance Policy, Pratt Institute respects students' requirements to observe days of cultural significance, including religious holy days, and recognizes that some students might need to miss class to do so. In this, or other similar, circumstance, students are responsible for consulting with faculty ahead of time about how and when they can make up work they will miss.